

# **R & B** 1/- **SCENE**

FEBRUARY, 1965 VOL. 1. No. 5.



## BRITAIN'S LEADING *Rhythm & Blues* MAGAZINE

Featuring the Life Stories of:  
**SLIM HARPO and ELMORE JAMES**

Photo-Features on:  
**THE COASTERS, JOHNNY OTIS, etc.**

◀ Jimmy Reed

▼ Rod Stuart

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## **RHYTHM & BLUES IN BRITAIN**

A Special Survey Including:

**ROD STUART**

**ALEXIS KORNER**

**GRAHAM BOND**

**SPENCER DAVIES**

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# Editorial . . .

1965 is now well under way. If 1964 brought us more blues artistes than ever before, then this year should be even better, and may well prove to be the most exciting year for blues and rhythm and blues fans yet. Let's examine our potential visitors; some of whom will have arrived by the time you read this.

Firstly good old T-Bone Walker, a superb showman-guitarist-blues-singer. I, myself feel that his visit is long overdue, having seen his reception three years ago at the Free Trade Hall in Manchester. Next, Buddy Guy. This is the sort of artiste who may well start an entirely new trend as far as our own groups are concerned. It is the first time we have been visited by an artiste in his field, and may prove to be one of the most interesting visits yet. Also due: our old friends Muddy Waters and Otis Spann, perhaps not as exciting a prospect as some of our other visitors, but still very welcome. Larry Williams, Chuck Berry, Screamin' Jay Hawkins, Ike and Tina Turner, and Willie Mae, "Big Mama" Thornton, are all due here this year. Great, great, but who would we like to see in addition? Judging from readers letters, and our own personal opinion, here's a short list of artistes we think would do exceptionally well on a club tour in this country.

Slim Harpo, with Lazy Lester and Lightnin' Slim, Booker T. & The M.G.'s, or possibly the complete Mar-Keys group, Bobby Bland, although he'd need a hit here first, Solomon Burke, to whom the same applies, and, although some people may be surprised; the wild Bunker Hill.

James Brown and Fats Domino, two of the greatest names in the world of rhythm and blues are unlikely to visit us, for the simple reason that we can't afford them. The facts must be faced, neither artiste would fill two houses a night on a theatre tour, and neither artiste could work in our clubs, because no club exists that could fit enough people in to pay for them. So why doesn't some enterprising film company make a short film of these two artistes, say of an hour's length, and distribute it in this country? Rhythm and blues fans have had very little to thank the film industry for for a long while, and I'm sure that a tremendous number of people would go to see films which starred artistes like these. They might even make films especially for showing in clubs, which would be a new, and, I think a very commercial, idea.

As always, keep writing to us. We now have a readers' letters page, so, if you want to let off steam, write to us, and we'll try to fit as many in as possible.

THE EDITOR.

Write to:

The Editor, R'N B SCENE, 540 Wilbraham Rd., Chorlton-Cum-Hardy, Manchester, 21.

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# THE BRITISH SCENE

Since its birth at the Marquee Club in London in May 1962, Rhythm and Blues has been growing steadily more popular as an alternative form of entertainment to "pop" music. Cyril Davies, Alexis Korner, and Chris Barber were the men responsible for the initial growth of interest, the Rolling Stones took it to the top of the hit parade in an easily digestible form, and now Georgie Fame has fused it successfully with modern jazz. Despite the tremendous number of fringe groups who will play anything to please a crowd looking for a new form of entertainment, several groups and personalities have emerged who are, in the true sense "Rhythm and Blues" performers.

Those people who call the enormous interest in Rhythm and Blues another "boom," and who predict its early demise, have missed the whole point of the music entirely. Many people, obviously looking for sensation-making news articles have looked for a new form of music to take the place of R & B. They won't find one. If anyone thinks for a moment that modern jazz as played by the majority of British musicians stands a ghost of a chance of replacing R & B, they can think again. I've never yet heard any modern jazz musician in this country who is capable of being extrovert enough to get a crowd really raving, or of being able to get people to dance. Pure modern jazz can only be accepted by more than a handful of people if the musicians involved forget their tricky little time signatures, their clever arrangements of old

standards, and their endless solos, to concentrate on blowing strong imaginative music. Who have we to compare with Roland Kirk, Jimmy Smith, Oliver Nelson, Thelonious Monk, Grant Green, Charlie Mingus, Don Wilkerson, or Jimmy McGriff? Someone else may suggest country and western music. C & W is great music, as is modern jazz, but it isn't strong enough. I'd love to see Johnny Cash, Don Gibson, Eddie Arnold, or Hank Snow in our hit

parade, but as for their music taking the place of rhythm and blues—there isn't a chance. Folk? Far too weak, and affected. I've always found folk music far too sad for any real listen-enjoyment. If a blues is sad at least you feel better for having listened to it, while a doleful folk song just leaves one feeling sad. Also it seems to me that there are more phonies per square inch in the world of folk music than in any other.

*Continued on Page 4*



**CYRIL DAVIES**—Photo Courtesy Pye Records






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## SPENCER DAVIES and STEVE WINWOOD

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—Photo Brian Smith

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*This is the first time we have featured more than one British group in R & B Scene. We want to know who you think should be included. Write to us, and tell us your views.*

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of R & B Scene No. 6  
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Today's audiences are, for the main part active ones. A group has to be exciting and must be able to make people want to dance. After the dreadful lull that followed the death of conventional Rock 'n Roll in 1959, life began to flow back into our clubs, our record collections, and to a certain extent our T.V. screens. (Oh for the days of Jack Good!) The old idea of a band playing a number that was to be danced to in a certain fashion are dead and gone. Improvisation is the key-note. Dances like the Twist, The Dog, The Mash-ed Potatoes, The Shake, are now the simple basic foundations for any dance any member of an audience may feel like doing at any one time. Rhythm and Blues is the most exciting music there is, and, far from being replaced, will be the main form of dance music for a long time to come. A group that plays with feeling, instead of thrashing out some corny tune, will gain itself a solid following, even if its members are not all expert musicians.

The scene is changing from guitars, harmonicas, and mar-

acas; all considered practically compulsory instruments at the beginning, to organs, pianos, and saxes. This is greatly encouraging, as it enables a group to get well away from the tired old R & B standards into new fields. A vast wealth of untapped material awaits any group who looks for it. Just think of all the old Bill Doggett, Ray Charles, Bobby Bland, James Brown, Fats Domino, and Lloyd Price numbers there are, that are being neglected by groups today. We welcome Muddy Waters, Jimmy Reed, T-Bone Walker, Otis Spann, and their fellow blues singers when they visit our shores, but is it necessary to continue to play their songs? We are already beginning to achieve a reputation in the United States as being the home of exciting music, apart from the pure "pop" export material. Now let's try and contribute something to the whole field of Rhythm and Blues. At the moment we may not have a Jimmy Smith or a Bobby Bland resident in this country, but we can show that our music is not just an

*Continued on Page 5*

admiring copy of the American product.

That rather exhausting harangue over with let's take a look at who is doing what

.....  
Firstly let's start with a more or less conventional group, who are one of the most respected of their kind in the country. I refer to Spencer Davies.

#### SPENCER DAVIES

**Line-up.** Lead guitar, 12-string guitar, bass guitar, drums, harmonica, and piano.

**Material.** Ranges from Leadbelly to Ike and Tina Turner. Never boring, always played with feeling, and always arranged with imagination.

**Records.** "Dimples/Sittin' Here Thinkin'" and "I Can't Stand It/Midnight Train." Two originals, and two cover versions. All tracks heavily feature Steve Winwood, who is the mainspring of the group. on just about everything except drums and bass.

**Stage Appearance.** Casual, without being too scruffy!

Generally speaking the Group has built up a very solid reputation both as a hard-working R & B group, and also as a backing unit for visiting U.S. stars, notably Charlie and Inez Foxx.

#### ALEXIS KORNER

**Line-up.** Guitar, tenor sax, alternating with alto sax and flute, baritone sax, string bass, and drums. Featured singer —Herbie Goins.

**Material.** Very wide. Big Joe Turner, Muddy Waters, Bobby Bland, Ray Charles, and many originals, including the famous "Finkel's Cafe," and "Overdrive."

**Records.** Alexis has appeared on many records, notably "R & B" At The Marquee" with

Cyril Davies. As a group; one single, "I Need Your Lovin'" /"Please, Please, Please"; and one L.P. "Alexis Korner At The Cavern," the latter a live L.P.

Generally speaking a group comprised of very competent musicians, with solo strength inherent in any one member. Alexis never compromises with his music. Herbie Goins improves daily; influenced by James Brown and Bobby Bland. Has a great sense of humour.

*Continued on Page 17*



John Lee and The Groundhogs with Jimmy Reed

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# Screamin' Jay Hawkins

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# BUZZING WITH THE KING BEE—

## *The Slim Harpo Story*

BY MIKE LEADBITTER AND JOHN BROVEN

Much has been said about the Excello label, and its artists, but, as in so many instances, a lot of fiction has crept in with the facts. Before saying anything about Slim Harpo, I think that it is necessary to say something about the man who was, and still is, responsible for recording him. This man is Jay Miller — record shop owner, talent scout, and song writer, who comes from the small Louisiana town of Crowley.

Miller's shop has now grown into a recording studio and office for his several record labels. Although he records anything, and professes a preference for C & W music, it is through his blues recordings that he has become famous in England. Through his contract to record blues for Excello, plus the recordings that appear on his own labels like Feature, Rocko, Zynn, a steady stream of Louisiana artistes have become nationally known. These artists not only record solely for Miller, but are also managed by him, and their songs copyrighted through his Jamil Music Co., Lightnin' Slim, Lazy Lester, Lonesome Sundown, Whispering Smith, Leroy Washington, and scores of others owe their all to him. Slim Harpo comes from this same recording environment, though he has something the others haven't yet. This is the credit for having a million seller in the "pop" field called "Rainin' In My Heart."

Slim was born in the parish of West Baton Rouge on February 11th, 1924, and christened James Moore. The art of the harmonica came naturally to him, and by the time he was in his 'teens he was proficient enough to entertain his school mates. Then, whilst in his 10th grade, tragedy struck. He lost both his mother and father, and became the sole supporter of a brother and three young sisters. He had no alternative but to leave school, and started work as a stevedore in New Orleans.

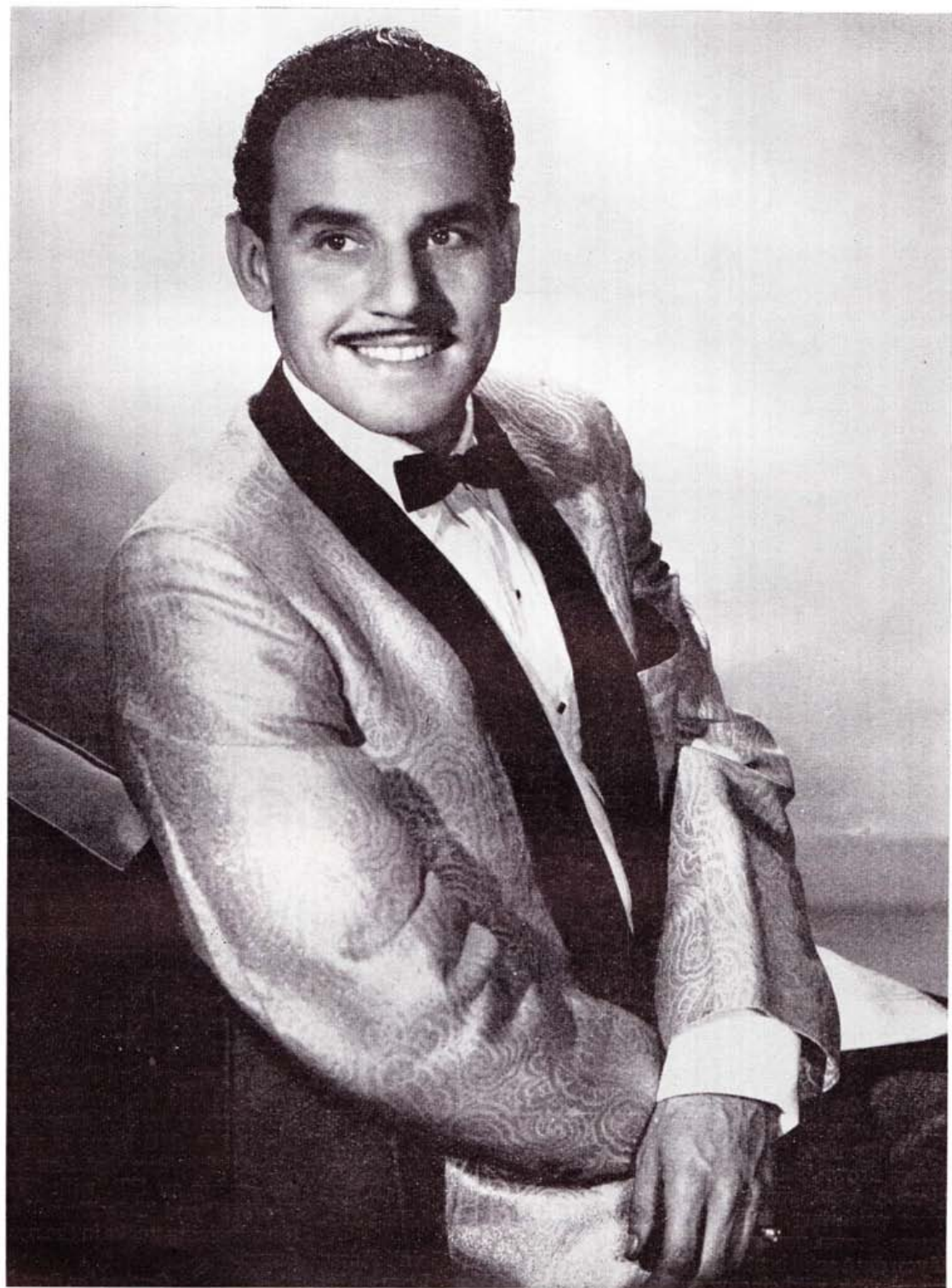
Later he returned to Baton Rouge to work as a labourer, and in the evenings would play harp in the local clubs, building up his repertoire, and gaining much valuable experience. It was in one of these clubs that Jay Miller, out on a talent hunting trip, found him in 1957. Miller, excited by his discovery took him to Crowley and recorded him for the Excello label. His first record — the very distinctive "I'm A King Bee" became an immediate hit. This driving song with its lyrics devoted to sexual prowess is still in my opinion his greatest record.

His second release was entitled "Strange Love" and was issued in 1958, but was mediocre compared with its predecessor, and the same can be said for his next, "You'll Be Sorry One Day." Then came another two classics — "Buzz Me Babe," and "Blues Hang-

over." Slim's strange, almost nasal vocal style coupled with some really beautiful harp work turned these into two superb blues. Slim is at his best on slow, dragging numbers featuring heavy bass guitar, and these two, coupled with "King Bee," made him a name to be reckoned with on the R & B scene.

It is a pity that Slim's first excursion into the pop field in 1961 produced the million-selling "Rainin' In My Heart." Although this was a great record as far as pop records go, it turned Slim away from the blues to the new, and more lucrative market, that appeared before him. Although no one could blame him for this, its effect was saddening to the lovers of the "down-home" Slim Harpo. The other effect of this success was that Slim left Baton Rouge on a long series of engagements and could not be induced back to the studio to cut a follow-up. Although Excello quickly issued an L.P. entitled "Rainin' In My Heart" plus a single to cover up, it was not until the end of last year that the money trail ended and Slim was recorded again. The result of this was an attempt to cash in on his two big hits, and we now have "Little Queen Bee," and "Still Rainin' In My Heart." Both of these are well done, but are nothing compared to the originals.

*Continued on page 14*



**JOHNNY OTIS** *Photo Courtesy King Records*





**Tell Me What You Gonna Do**  
—James Brown and the Famous Flames—Ember EMB 3357 L.P.

Just You And Me Darling/  
I Love You Yes I Do/I Don't  
Mind/Come Over Here/The  
Bells/Love Don't Love No-  
body/Dancin' Little Thing  
/Lost Someone/And I Do Just  
What I Want/So Long/You  
Don't Have To Go/Tell Me  
What You Gonna Do.

Easily the best James Brown L.P. yet released in this country. Originally titled "The Amazing James Brown," this L.P. really gives a good picture of this great performer. If you dig James Brown you must get it. If you dig a solid beat with good sax playing, wild singing and a

dancing beat get it. If you found his "live" L.P.'s a bit much you can buy this one without any fears. Standout tracks? "Dancin' Little Thing," "Lost Someone," "Just You And Me Darling," and not a few others. If you're Flip, you'll dig "The Bells," but generally speaking this track, with the theme of death dominating a very intense performance, is probably a little morbid for newcomers. There is some lovely sax work on this track however. Crawl, walk, swim, or fly down to your record shop for this L.P.

**Millon Sellers Vol. 1—Fats Domino. Liberty LBY 3033.**

The Fat Man/Goin' Home  
/You Said You Love Me/

Going To The River/Please  
Don't Leave Me/All By Myself  
/Ain't That A Shame/Blue-  
berry Hill/Bo Weevil/Blue  
Monday/I Still Love You/Be  
My Guest/Country Boy/I Want  
To Walk You Home.

It is nearly impossible to assess the influence that Fats Domino has had on rhythm and blues since the early 1950's. This L.P. covers, on side one, some of the greatest rhythm and blues records Fats Domino recorded, and on side two, some of the more successful of his British single releases. You must have this L.P. That is, if you haven't already got all the tracks when they were released in their original form. Even though I, myself, know every note on all these recordings, I found myself playing this L.P. over and over again. If the titles on side one are new to you, please ask to have this superb L.P. played to you at your record shop. In short, absolutely essential for anyone interested in the history of rhythm and blues, rock 'n roll, or more simply; some of the greatest music ever recorded. Although it may seem strange to see Fats on the Liberty label in this country, the wonderful music is still the same. If you're not already a Fats Domino fan, please give this L.P. a listen, it will repay you over and over again.

**Soul Dressing/M.G. Party—Booker T. & The M.G.'s—Stax 45. S-153.**

This long-awaited Booker T. single should be available in this country by the time this issue of R & B Scene is published. I believe that London are issuing an E.P. with "Tic Tac Toe" and "Jelly Bread" as the remaining tracks in the near future.

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# Additions and Corrections to Last Issue's **LITTLE RICHARD** Discography

Compiled by Paul Robertson.

We received many letters dealing with omissions in our Little Richard Discography, and we would like to thank all of you who wrote to us. We are unable to print all the names of people who wrote in, but would like to mention the following as they obviously went to a lot of trouble; Bob Bell, Winchester, Hants; R. Howlett, Billericay, Essex; S. J. Parker, Rickmansworth, Herts; and Derek Brandon, Itchen, Southampton.

## Corrections:

"Here's Little Richard" L.P. No. should be HAC 2055.

Little Richard Sings—Fidelio ATL 4124 contains only six L.R. tracks; His Name Is So Sweet (I've Just Come From The Fountain),/God Is Real/I Want Jesus To Walk With Me/Certainly Lord/I'm Goin' To Tell God My Troubles/Take My Hand.

Crown L.P. "Little Richard Sings Freedom Songs" has some tracks as "Pray Along

.....  
Vee Jay 625 Blueberry Hill /Cherry Red. Fontana TF 519.

## Additions:

R & B Party Mercury 20019 MCL includes a new version of "He Got What He Wanted." "Our Significant Hits" L.P. London HAU 2404 includes Long Tall Sally/Rip It Up /Send Me Some Lovin'. Other

tracks by Sam Cooke and Lloyd Price.

Memories Are Made Of Hits;

Vol. 1. HAU 8129—Rip It Up.

Vol. 2. HAU 8130—Lucille

Vol. 4. HAU 8138

—Tutti Frutti.

Vol. 5. HAU 8148

—Good Golly Miss Molly.

Vol. 6. HAU 8171

—Baby Face.

Vol. 7. HAU 8189

—She's Got It.

Jack Spector's 22 Original Winners—Roulette. Long Tall Sally.

Vee Jay L.P. 1107:

Little Richard's Back And There's A Whole Lotta Shakin' Goin' On . . . . . Short Fat Fanny/Dizzy Miss Lizzy/Goin' Home Tomorrow/Goodnight Irene/Money Honey/Lawdy Miss Clawdy/Whole Lotta Shakin'/Only You/Cherry Red/Hound Dog/Blueberry Hill/Memories Are Made Of This.

*Continued on Page 18*



**LITTLE RICHARD** when he recorded for Peacock Records



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It was a pleasure for me to hear Howlin' Wolf do a version of "Dust My Blues" during the recent blues Festival. This great song with its distinctive guitar riff, brought back many memories of its originator, Elmore James, whose tragic death, due to a heart-attack, on May 23rd, 1963, robbed the blues world of one of its most popular and individual exponents. It also wiped away one of the last links with the old Mississippi Delta tradition. It is only thanks to artists such as Wolf or Homesick James, that the memory of Elmore lives on, and he is not quickly forgotten, as is so often the case.

Born in Possum Switch, Mississippi, (near Durant in Attala County), on January 18th, 1910, Elmore was picking up the rudiments of the Mississippi bottleneck guitar style by the age of twelve. Although inspired by people like Kokomo Arnold and Robert Johnson, he developed his own style, and in his 'teens began journeying to Pickens and Durant to play in the barrelhouses. When he had saved enough money he moved to Jackson and set up a permanent home, using it as a base for his tours of the locality playing wherever people would listen. He teamed up with his cousin, "Homesick" James Williamson, and they became very popular in the South, although when the talent scouts came looking, they ignored Elmore, and took away Robert Johnson to record. Not until 1949 was Elmore given a chance to put his own artistry on record.

In 1949 the Trumpet label became active in Jackson and began to record local talent. Elmore first recorded with Willie Love and Sonny Boy Williamson, and then was

allowed to do a number himself, with Sonny Boy backing him up. He managed to cut one number, "Dust My Broom" before nerves overcame him, and the second guitarist had to do the vocal for the flip. In spite of all this Elmore's song was quite a hit in 1951, and he was quickly recorded by Ace and Meteor. He began touring the South in a big way with a six-piece band, and in 1953 he even travelled to Chicago to cut one session for Chess, but returned quickly to Jackson when the Flair label offered him a good contract.

For Flair he made his biggest selling records including a remake of "Dust My Broom," which now became "Dust My Blues." This song was the mainstay of Elmore's repertoire, and he recorded it under many different titles up to his death. By now he had become the Elmore we know today. Alternating on lead guitar with Homesick James, he would, with a nearly hysterical voice, hoarsely shout the blues to a background of groaning saxes, pounding piano, and the wild staccato sounds produced by the guitars. Elmore James and the Broomdusters, once heard could never be forgotten!

In 1957 he went back to Chicago with Homesick James, as the Flair label had folded, and he was now going to record for Chief. After a year of not so successful records he was back in Jackson, where he became a disc-jockey, only to return to Chicago after a few months to record for Chess. Until 1959 Chicago was his headquarters, and, except for short trips to Gary, St. Louis, or Detroit, Elmore usually played in the West and South-side clubs of this town. The Fire Records made an offer;

# ELMORE JAMES

by Mike Leadbitter

so, breaking his contract with Chess, Elmore travelled to New York to record there some of his best-ever blues. His Fire singles sold well, and Elmore was doing fine until Union troubles caused him to break up his band in 1961, and he quickly vanished back to Jackson.

Big Bill Hill, a Chicago disc-jockey, decided to give Elmore a break, and so, in May 1963 Elmore travelled back to Chicago, expenses paid, to record for U.S.A., and to appear on Big Bill's radio show. Before anything could be accomplished, Elmore was dead. His body made its last trip back to Jackson, this time in a coffin, after Big Bill had paid all funeral expenses. At his wake were many mourners, including many friends and fellow blues artists. Elmore died leaving no wife or children, but many memories. He was one of the best-liked bluesmen in the business.

The records he left behind, are, in the main, hard to find. His early sides are extremely rare, although Crown have re-issued some of them. This cheap L.P. is worth having if only for "Dust My Blues," and is representative of the early Elmore as a record star.

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**The COASTERS**

## SLIM HARPO

*Continued from Page 6*

Until the day when someone brings out Slim's L.P. in England, I urge anyone who hasn't got it to have a good try. Except for a couple of below average items, the rest, including his best issued items, and some great unissued ones such as "My Home Is A Prison," (a brilliant remake of the Lonesome Sundown success), make this a buy I would recommend to anyone. It is hoped that Jay Miller will allow Slim to record as he did in his early days once more, and thus provide us with another memorable blues. It makes me sorry to see an artist of such tremendous potential going to waste through no fault of his own. Now that Stateside have issued three of his songs on the L.P. "Authentic R & B," perhaps we can persuade them to give us more. We certainly hope so!

## Discography

All Slim sides were recorded in Crowley between 1957 and 1964. Usually his backing consists of lead guitar, bass guitar, drums, and occasionally sax and piano added. The people who back him include the following; Al Foreman (lead guitar), Bobby McBride (bass guitar), Warren Storm (drums), Katy Webster (piano), and Lionel Torrence (tenor sax). Slim has played harp on all his records up until now except on "My Home Is A Prison," on which Lazy Lester is heard.

Excello 2113—I'm A King Bee/I Got Love If You Want It.

Excello 2138—Wonderin' And Worryin'/Strange Love.

Excello 2162—You'll Be Sorry One Day/One More Day.

Excello 2171—Buzz Me Babe /Late Last Night.

Excello 2184—Blues Hangover /What A Dream.

Excello 2194—Rainin' In My Heart/Don't Start Cryin' Now.

Excello 2239—Buzzin'/I Love The Life I'm Livin'

Excello 2246—I Need Money (Keep Your Alibis)/Little Queen Bee.

Excello 2253—We're Two Of A Kind/Still Rainin' In My Heart.

Excello L.P. 8003—"Rainin' In My Heart."

Rainin' In My Heart/Blues Hangover/Bobby-Sox Baby/I Got Love If You Want It/

*Continued on Page 16*



**TONY McPHEE**



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# BLUES NEWS

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Bob Eagle, (no relation to the editor), has started a blues club in Melbourne, Australia, called the "Hideaway." This is being run in conjunction with an already established R & B appreciation society, and several local fan-clubs, including the Australian Bobby Bland Fan Club, the address of which is c/o Lindsay Farr, Sherbrooke, Victoria. The idea behind the club, open every Thursday from 8-15, is to promote interest in Blues, Rhythm and Blues, and Gospel. I'm sure that they would be very interested to hear from any people in this country who might be able to help with information, discographies, etc. Write to: Bob Eagle, 740 Warrigal Road, Chadstone S.E. 10, Victoria, Australia. We would like to take this opportunity of wishing them the best of success.

★ ★ ★

## JIMMY REED

To us Jimmy Reed was a bit of a let-down. We'd heard from other artists that he was very much addicted to drink, and was almost incapable of playing, but these rumours proved untrue. Jimmy Reed has given up drinking entirely now, and, although he sounded pretty much the same as on record, his music was very monotonous. We longed for him to do some slow blues like "Little Rain," or "The Moon Is Rising," it wouldn't

have been so bad, in our opinion, if he had done some really fast numbers, but the medium dragging tempo of "Baby What You Want Me To Do," "Let's Get Together," and of course, "Shame, Shame, Shame," which he introduced as his latest record, was very boring. As a person Reed is very friendly, rather hard to understand in his speech, and looks very little like most photographs seen in this country. He said that he travels with his son to dates in the U.S.A. and uses the local rhythm section as backing. He plays a lot of dances apparently, with the odd college date and concert thrown in. His memory was very poor concerning his early records, and he stated that if we wanted his life-story we'd best write his manager in Chicago, as he couldn't remember much about himself! When he cut "Baby What You Want Me To Do" he was a very sick man. He looks like someone who has not had an easy passage through life, but he seemed to enjoy himself immensely.

★ ★ ★

## Groundhogs wax for Vee-Jay.

When the Groundhogs last came round to my flat to write down the words to a Bobby Bland number they fancied doing, it was obvious something was bothering them. Why were they behaving like a load of expectant fathers? Answer—they were awaiting acetates of their recent recording session for Vee-Jay, which were supposed to reach them before Christmas. The Number—"Shake 'Em On Down" was cut recently at Phillips under the direction of ace A & R man Calvin Carter, who has flown

in from Chicago. What's more it's great. Tom, their bearded pianist, is in full command on this one. Let's hope the royalties enable him to buy his own piano to take to dates with him, instead of relying on the often diabolical lumps of wood which await groups in some clubs.

At this point we would like to mention Roy, the Groundhogs long-suffering road-manager.

The accompanying photo was taken by Brian Smith at 3 a.m. and is of the least photogenic member of the group, guitarist Tony McPhee. He is sitting in the back of the group's van, and his brother, who subscribes like mad to R'n' B Scene should be proud of him.

Jimmy Reed said a lot of nice things about the group, most of which we couldn't understand. Anyway, the best of luck. (See Say Man in No. 4).

★ ★ ★

## Is Vocalion Goofing with Bland?

Oh dear. It's all very sad. Bobby Bland, who is going to be really big in this country in the near future, has not been given much chance to shine on record here. His "Share Your Love," hardly the answer to his fans' prayers, although a good record, was issued instead of the brilliant, nay magnificent, "Ain't Doing Too Bad," Pts. 1 and 2, here recently. An E.P. with perhaps one of his best all-time tracks, "Yield Not To Temptation," was hardly plugged or advertised. Why? Come on Vocalion, let's get Bland known . . . . He really is one of the GREATS.

# LETTERS READERS

Write to:

The Editor, R & B SCENE,  
540 Wilbraham Rd.,  
Chorlton-Cum-Hardy,  
Manchester 21

Dear Sir,

No. 4 is the best issue so far. May your good work continue! Could you possibly tell me why so many companies are issuing James Brown records in this country? For example his "Night Train" is available on Sue, two of his L.P.'s are out here on London, and now a new one on Ember. All of these were recorded for King Records.

Roger Houghton.  
12 Prestwich Avenue,  
Culcheth, Nr. Warrington,  
Lancs.

*It may be because King Records are treating their subsidiary label, Federal as a separate contract, or they may be granting release rights on individual records. James Brown has, of course, appeared on both King and Federal in the States.*

Dear Sir,

Thank you very much for the Little Richard discography in No. 4. Do you know the address of his fan-club, or some organisation through which I can obtain some of his American records?

Bernard Freyburger.  
19 Roxborough Avenue,  
Liverpool 17.

Dear Sir,

I bought, on your advice, the R. C. Smith 45 on Arhoolie. Great record! I am greatly interested in compiling a full R & B listing of all records that have appeared here on the Stateside label. I wonder if any readers can help?

Tony Cummings.  
102, Beaumont Rd., St. Judes,  
Plymouth, Devon.

Dear Sir,

Just a line from a Middlesbrough R & B addict praising your R & B Scene. For me at least, it's the first time I've been able to obtain good photos of the greats like Slim Harpo etc. It's also good to see informative article on Muddy Waters, Howlin' Wolf, etc. Is it true that Larry Williams' old singles are being re-issued in the States?

Mick Fenton.  
51, Reeth Rd.,  
Middlesbrough, Yorks.

*As far as I know, Larry Williams' records have always been available. In most cases, at least as far as the larger companies go, it is believed that they delete records only after five years or so, totally unlike the record companies here!*

## ELMORE JAMES

Continued from Page 12

His Chief sides have all been re-issued by Vee-Jay, but these are rapidly becoming hard to get, and the same goes for the Fire items. In this country "The Sun Is Shining" is available on a Pye L.P., "Dust My Blues" on Sue, and "Comin' Home," on a Columbia L.P. called "the Blues." I urge you all to hunt out any of this artist's records, as soon they will be only collector's items, and you will be missing some of the best things the post-war scene has to offer.

## SLIM HARPO

Continued from Page 14

Snoopin' Around/Buzz Me  
Babe/I'm A King Bee/What A  
Dream/Don't Start Cryin' Now  
/Moody Blues/My Home Is A  
Prison/Dream Girl.

★ ★ ★

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**WILL FEATURE  
THE LIFE STORIES  
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*James*



## ROD STUART

**Records.** "Good Morning Little Schoolgirl"/"Outskirts Of Town" his first solo waxing.

**History.** Ex-beat, used to sing with Long John Baldry. First public appearance in France as a hobo. Has a good voice and a bird-attracting appearance. Digs Bobby Bland and Billie Holliday. Is obviously a blues fanatic, and should do well, provided his backing group don't drown him. Rod's first appearance in the North with Jimmy Powell caused much comment, and not only because of his hair. Plays guitar and harp.

## GRAHAM BOND

**Line-Up.** Organ, Tenor Sax, Bass Guitar, Drums.

**Material.** A mixture. Some Ray Charles, some originals, and some R & B standards.

**Approach.** Hard, with a unique rhythm sound, rather loud at times but well balanced. Ginger Baker is a fantastic drummer it is said. It's true. Graham hardly a great singer, but puts all he's all he's got into a song. Jack Bruce plays six-string bass guitar with great effect. Dick Hekstall-Smith a great sight as he stands, legs apart, cap over eyes, honking on sax. A great, and powerful group.

**Records.** "Long Tall Shorty"/"Long Legged Baby" also tracks on Decca R & B L.P.

## JOHN LEE AND THE GROUNDHOGS

**Records.** "Shake 'Em On Down"/" for Phillips, and Vee-Jay.

**Line-up.** Harmonica, Lead Guitar, Piano, Bass Guitar, Drums.

**Material.** Nearly all blues orientated. Favourite artistes include the late Elmore James and Howlin' Wolf.

Generally speaking—much stronger instrumentally than vocally. Could surprise some people with their record. John

Lee's harp-playing among the best in the country. Tony McPhee excellent blues guitarist, and a great Robert Johnson fan. Not much in the way of stage presentation, and trouble with pianos could hold them back. On the whole a potentially great group.



## THE BLUES GIANTS

—Photo : Brian Smith

Line-up ; (left to right) DAVE CONRAD, Sax (Leader)  
 HERVEY JAY, Drums ROD DUMFORD, Trumpet  
 BIG JOHN McATTEE, Bass Guitar, Vocals  
 EILEEN HAMPSON, Organ BOB TRICK, Guitar

## RECORD REVIEWS

*Continued from Page 8*

"Soul Dressing" is a moody medium tempo number, roughly along the lines of "Aw Mercy" with a good sharp break from Steve Cropper's guitar about half-way through. "M.G. Party" is faster, and although it gives credit to Booker T. only, I'm sure that this is by the full Mar-Keys group which includes the M.G.'s. At any rate there's some good sax-work present. ("Tic-Tac-Toe," by the way, is a fast repetitive number with some good drumming, and rather too little Cropper).

**"Ain't Doing Too Bad" Pts. 1 & 2—Bobby Bland—Duke 45 383.**

Yes indeed! Bland's best for a very long time. An up-tempo rocker with hard-hitting piano and drums, this is to be bought . . . . . An unusual feature of this record is that it is continued on side two, which opens up with a ringing guitar solo from Wayne Bennett. Bobby's voice is a little drowned on this side, but is as wild as ever. This should be issued here very soon. If not, order from your U.S. record supplier. Another must for your collection.

**John Lee Hooker—Sings Blues Ember L.P. 3356.**

Wandering Blues/I'm Gonna

Kill That Woman/Heart Trouble/Don't You Remember Me/Slim's Stomp/The Numbers/Nightmare Blues/Moaning Blues/Don't Go Baby/Thinking Blues/Late Last Night/Devil's Blues.

If you read Blues Unlimited, skip this review. We have little to add to Simon's opinions on this fine blues L.P. It is worth noting that when John

Lee Hooker cut the tracks on this L.P., at the time when he was known as Texas Slim, the music was known as "rhythm and blues," not, as most people will describe this record, as just "blues." I'm not sure of the actual recording date, but it must have been at least ten years ago, as the primitive sound would indicate. As a blues L.P. it must go onto your "to be bought" list. Ember Records are available anywhere, and for the first time we can buy vintage Hooker without ordering from the States. There is a rough, jumping drive to most tracks on this L.P., and some very good blues on others. If you buy his Crown L.P.'s you will also, in all probability, buy this one. Recommended to all Hooker fans who want more than just the polished Vee-Jay material.

## LITTLE RICHARD

*Continued from Page 9*

U.S. Coral 62366—Need Him /Goin' Home.

U.S. Mercury 71911—Do You Care/Ride On King Jesus.

U.S. Mercury—He's My Star/My Desire.

Vogue E.P. VEP 170155—I Love My Baby/Directly From My Heart.

Goldisc Pray Along With Little Richard Vol. 2.

Troubles Of The World/Save Me Lord/Everytime I Feel The Spirit/I Know The Lord/Certainly Lord/Tell God My Troubles/I Want Jesus To Walk With Me/In My Heart/I'm Quitting Show Business /Search Me Lord.

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## SAY MAN

Groups looking for new material recommended to listen to new British Ember release of James Brown's "Tell Me What You Gonna Do" L.P. . . . . Someone, somewhere, please re-issue "Honky-Tonk" by **Bill Doggett**, far too many of us have long since broken our 78's of this tremendous record . . . . . Mike Leadbitter informs us of a Canadian group called the **Son Richard Combo** . . . . more details later . . . . Watch out for revival of Ikette's "I'm Blue" . . . . . **Johnny 'Guitar' Watson**, now with Larry Williams, used to sell records in large quantities for King, an L.P. of his, King 857 is still available . . . . . A reader tells us that Bobby "Boris" Pickett has a cool one with "Monster Swim" on Garpax . . . . . Watch out for **Little Johnny Taylor** . . . . . Who plays organ for Bobby Freeman? . . . . . Have you seen "Strait Jacket" yet? A horror film with Joan

Crawford, and it's brilliant . . . . . More than ever we long for someone to do something about this pathetic miming on T.V. How the hell are we supposed to know if a group really can play or not if they just stand there opening their mouths? When a blues singer does it, it's just utterly ridiculous. Who ever wrote a blues that was meant to be mimed to? Blues are meant to be sung . . . . . While we're on the subject of T.V., I would like to extend, on behalf of us all, and all our readers, and anyone with any soul, our heartfelt sympathy to **Howlin' Wolf**, for his embarrassment on "Juke Box Jury" . . . . . **Sonny Boy Williamson** gets our award for being the greatest storyteller of 1964 . . . . . Another broadside of Excello material from E.M.I. we're glad to say . . . . . now how about taking a chance and issuing Bunker Hill's "The Girl Can't Dance"?

. . . . . Bobby Bland's "St. James Infirmary" would have been hit here with proper promotion we think, maybe it's not too late even now . . . . . What has happened to dear old Bo Diddley? We predict that the U.S.A. label will overtake **Chess** within a year, unless Leonard and Marshall pull their socks up . . . . . Meanwhile Vee-Jay are doing odd things with Little Richard. . . . his L.P. is quite extraordinary . . . . . Come to think of it, Sonny Boy could have made a knockout Father Christmas . . . . . May we recommend Wolf fans to buy the B.U. booklet, it's worth 1/6 for the disco . . . . .

Carl Perkins told us of a four-hour tape made for Sam Phillips of Sun Records, featuring himself, Johnny Cash, and Elvis Presley! . . . . . We regret that we have to charge 1/6 for R & B Scene in future, owing to rising costs . . . . . but we'll try to give you better value., more pages, and more features . . . . . let us know what you would like to see in R & B Scene, and we'll try to include it . . . . . All subscriptions at the old rate received before Feb. 20th will be honoured . . . . . Keep reading, raving, and writing . . . . . until the next time.

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